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𑀯𑀺𑀤𑁂𑀳 𑁩𑁫𑁭 𑀫 𑀅𑀁𑀓 𑁦𑁧 𑀦𑀯𑀫𑁆𑀩𑀭 𑁨𑁦𑁨𑁨 (𑀯𑀭𑁆𑀱 𑁧𑁫 𑀫𑀸𑀲 𑁧𑁭𑁯 𑀅𑀁𑀓 𑁩𑁫𑁭)

(𑀯𑀺𑀤𑁂𑀳 www.videha.co.in)

𑀯𑀺𑀤𑁂𑀳 𑀫𑁃𑀣𑀺𑀮𑀻 𑀲𑀸𑀳𑀺𑀢𑁆𑀬 [illegible]: [illegible]



𑀯𑀺𑀤𑁂𑀳- 𑀧𑁆𑀭𑀣𑀫 𑀫𑁃𑀣𑀺𑀮𑀻 𑀧𑀸𑀓𑁆𑀱𑀺𑀓 𑀈-𑀧𑀢𑁆𑀭𑀺𑀓𑀸

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Parallel Literature

The references to parallel literature are found in Vedas, where Narashanshi is referred to as parallel literature.

Parallel Literature in Maithili

The need for parallel literature in Maithili arose due to the constant onslaught on literature and dignity by the Public and Private Akademies, for example, Maithili-Bhojpuri Akademi of Delhi, Maithili Akademi of Patna,

Sahitya Akademi of Delhi, Nepal's Prajna Pratishthan, all of which are government Akademies. In addition to these Akademies the onslaught on Maithili Literature and dignity was constant done by the so-called literary associations which were recognised by the Sahitya Akademi and were the main tool for usurping all the literary space meant for this language. Besides these, the funding to these and other parochial associations and organisations led to the presentation of an interface in the name of Maithili, which was mediocre and non-representative.

VIDEHA MAITHILI LITERATURE MOVEMENT AND A PARALLEL HISTORY OF MAITHILI LITERATURE

Therefore, the missing portions, the ignored and non-represented aspects of society, were started to be chronicled. It led to the depiction marked by the richness of vocabulary and experiences and was a revolution in literature and art as far as people speaking Maithili are concerned. The quality now not remained mediocre. The real power of Maithili language was realised by the native speakers, mediocrity was replaced by excellence. This attempt of writing of History of Parallel Literature for the Maithili Language arose as the mediocre agency (private and governmental) funded so-called mainstream literature, which has no readership, and no acceptance among the speakers of Maithili continued to be presented by these Akademies as representative

literature. The literary journals like Museindia (www.museindia.com) were also used for their sinister design. The mediocre interface of Maithili literature was presented by the government radio and television stations also.

The Short-Stories by Umesh Mandal

Umesh Mandal is short story writer of parallel tradition. His language is rich with vocabulary, which is essential for presentation of intended thoughts and narratives.

He has adjudged the following five stories as his best, which are mentioned below and have been presented in original side by side.

1. Kajak Satah Par (Evaluated on the basis of real work)

2. Bal-Bodhak Aagu Sikki Mauni (Who see our culture only in Sikki-Mauni crafts)

3. Jita ma Guha-Bhata aa Muila ma Doodha-bhaata...! (Disrespecting while alive and Idolising after death!)

4. Loke Chauppatt Achhi (The people themselves are hopeless)

5. Chaudaho Devan (The fourteen saviours)

Kajak Satah Par (Evaluated on the basis of real work)

The protagonist is trying to write a new short story to be read at the periodic nightlong story recitation assembly of Maithili Language short-story writers. During this endeavour, he plans and re-schedules those plans and in this exercise reproduces experiences and meetings.

Bal-Bodhak Aagu Sikki Mauni (Who see our culture only in Sikki-Mauni crafts)

Again the protagonist explains the characters, the ones who are good only at talking but the others who are really good.

Jita ma Guha-Bhata aa Muila ma Doodha-bhaata...! (Disrespecting while alive and Idolising after death!)

The discussion ensues at the teashop regarding the relevance of feast upon the death of a person and ends with ill-treatment of the person while alive.

Loke Chauppatt Achhi (The people themselves are hopeless)

The discussion again ensues at the teashop regarding freebies offered by the government. It is making people incompetent. However, the same is true regarding the ownership of ancestral property.

Chaudaho Devan (The fourteen saviours)

The discussion ensues regarding seasonal unemployment. In cities, one may survive through a single skill but in villages, you need more skills for livelihood, a single skill is not enough.

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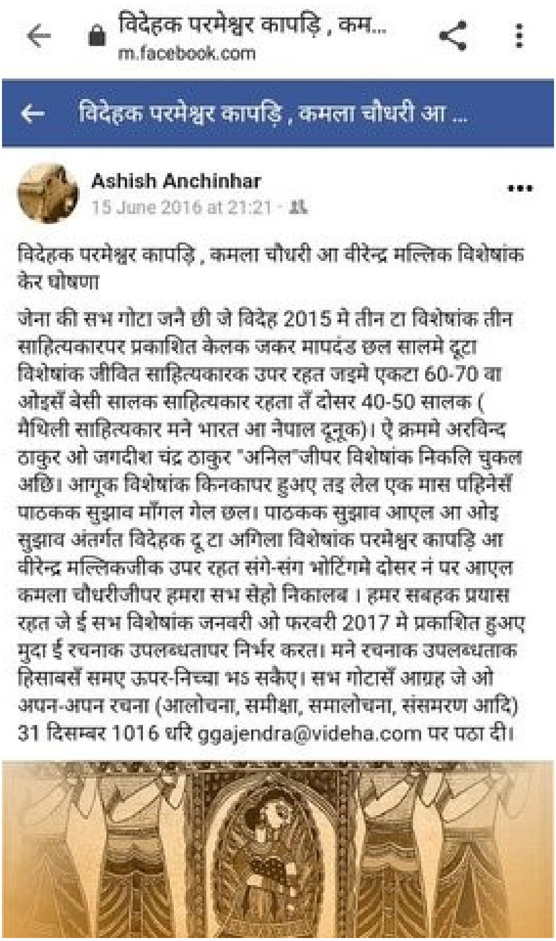
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विदेहक परमेश्वर कापड़ि , कम...
m.facebook.com

विदेहक परमेश्वर कापड़ि , कमला चौधरी आ ...

Ashish Anchinhar
15 June 2016 at 21:21

विदेहक परमेश्वर कापड़ि , कमला चौधरी आ वीरेन्द्र मल्लिक विशेषांक केर घोषणा

जेना की सभ गोटा जनै छी जे विदेह 2015 मे तीन टा विशेषांक तीन साहित्यकारपर प्रकाशित केलक जकर मापदंड छल सालमे दूटा विशेषांक जीवित साहित्यकारक उपर रहत जइमे एकटा 60-70 वा ओइसँ बेसी सालक साहित्यकार रहता तँ दोसर 40-50 सालक (मैथिली साहित्यकार मने भारत आ नेपाल दूनूक)। ऐ क्रममे अरविन्द ठाकुर ओ जगदीश चंद्र ठाकुर "अनिल"जीपर विशेषांक निकलि चुकल अछि। आगूक विशेषांक किनकापर हुअए तइ लेल एक मास पहिनेसँ पाठकक सुझाव माँगल गेल छल। पाठकक सुझाव आएल आ ओइ सुझाव अंतर्गत विदेहक दू टा अगिला विशेषांक परमेश्वर कापड़ि आ वीरेन्द्र मल्लिकजीक उपर रहत संगे-संग भोटिंगमे दोसर नं पर आएल कमला चौधरीजीपर हमरा सभ सेहो निकालब । हमर सबहक प्रयास रहत जे ई सभ विशेषांक जनवरी ओ फरवरी 2017 मे प्रकाशित हुअए मुदा ई रचनाक उपलब्धतापर निर्भर करत। मने रचनाक उपलब्धताक हिसाबसँ समए ऊपर-निच्चा भऽ सकैए। सभ गोटासँ आग्रह जे ओ अपन-अपन रचना (आलोचना, समीक्षा, समालोचना, संसमरण आदि) 31 दिसम्बर 1016 धरि ggajendra@videha.com पर पठा दी।

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𑀓𑀓𑀸 𑀭𑀳𑀣𑀦। 𑀰𑀟𑀓𑀸𑀁𑀢, 𑀬𑀓𑀸𑀁 , 𑀰𑁃𑀓𑀸𑀫𑀢, 𑀰𑀫𑀓𑀸𑀁𑀢 𑀳𑀫𑀭 𑀮𑀟𑀳𑀓
𑀅𑀦𑀚 𑀆 𑀉𑀯𑀮 𑀫𑀚𑀮 𑀩𑀳𑀦। 𑀤 𑀮𑀔 𑀦 𑀫𑀳𑀮 𑀅𑀯। 𑀩𑀫𑁃𑀫𑀝 𑀭𑀓
𑀧𑀮 𑀭𑀳𑀣𑀺, 𑀫𑀮𑀭𑀚𑁃𑀩𑁃𑀏 𑀧𑀮 𑀭𑀳𑀣𑀦। 𑀬𑀤𑀢𑀦, 𑀕𑀺𑀟𑀭 𑀯𑀓। 𑀓𑀸𑀙
𑀔𑀦𑀓𑀸 𑀩𑀤 𑀑 𑀏𑀓𑀠 𑀑𑀧 𑀓𑀸𑀢𑀩𑀓 𑀤𑀓𑀸 𑀫 𑀓𑀸𑀚 𑀓𑀸𑀮𑀡𑀺। 𑀩𑀫𑁃 𑀓𑀸𑀡
𑀬𑀮𑀫 𑀧𑀯𑀩 𑀮𑀕 𑀈𑀝𑀭, 𑀩𑁃𑀏, 𑀏𑀫.𑀏 𑀆 𑀧.𑀏𑀘.𑀟𑀻 𑀥𑀭 𑀓
𑀮𑀮𑀡𑀺। 𑀫𑀮𑀭𑀚𑁃 𑀤𑀳 𑀤𑀮𑀧𑀺 𑀓𑀸𑀧𑀭𑀰𑀦 𑀓𑀸𑀭 𑀤𑀸 𑀲𑁃 𑀓𑀸𑀚𑀫 𑀮𑀕
𑀕𑀮𑀳। 𑀩𑀫𑁃𑀓𑀸 𑀚 𑀠 𑀆𑀭 𑀬𑀢 𑀆 𑀏𑀓 𑀬𑀕𑁃 𑀅𑀦𑀧𑀫𑀟𑀮 𑀦। 𑀩𑀫𑁃
𑀏𑀓𑀠 𑀬𑀭 𑀧𑀝𑀡𑀓 𑀓𑀺𑀓𑀟𑀩𑀕𑀫 𑀅𑀭 𑀮𑀡𑀺। 𑀬𑀣𑀫𑀓, 𑀫 𑀧𑀫𑀓𑀮𑀺
𑀤𑀇𑀢 𑀈𑀝𑀭 𑀬𑀮𑀓 𑀰𑁂𑀓𑀸 𑀟 𑀭𑀠𑀲𑀭 𑀓𑀸𑀮𑁃𑀳। 𑀩𑀫 𑀮𑀟 𑀉𑀫 𑀧𑀤𑀫
𑀅𑀥𑀓𑀸𑀭𑁃 𑀟𑀮𑀡𑀺। 𑀏𑀢𑀓 𑀢𑀺 𑀬𑀲𑀺 𑀅𑀧𑀯𑀮𑀲𑁃 𑀫𑀣𑀮 𑀓𑀲𑀼 𑀓𑀇𑀏
𑀕𑀚𑀭𑀢। 𑀢𑀑𑀦 𑀏𑀢𑀓 𑀠 𑀯𑀭𑀔𑀯𑀮𑀓 𑀓𑁃 𑀯? 𑀆 𑀓𑀓𑀸 𑀲𑀢𑀚 , 𑀓𑀸𑀓𑁃
𑀅𑀧𑀭𑀚𑀢 𑀤𑀯𑀓 𑀆 𑀰𑁂𑀯 𑀓𑀸𑀡 𑀳𑀮𑀢 𑀤𑀇𑀢? 𑀩𑀫𑁃𑀓 𑀫𑀺 𑀚𑁂 𑀙𑀮𑀑𑀦 𑀤
𑀓𑀳𑀲-𑀓𑀳𑀲 𑀭𑀳𑀓𑀸𑀮𑀺 𑀅𑀩𑀣𑀦। 𑀳𑀫 𑀆𑀇 𑀥𑀭 𑀑𑀳 𑀓𑀸𑀓𑁃𑀮𑀺
𑀬𑀦𑀭-𑀮𑀮𑀚 𑀰𑁃 𑀦𑀳 𑀤𑀑𑀮𑀬𑀺। 𑀑𑀇 𑀡𑀭𑀟𑀭𑀡 𑀰𑁃 𑀓𑀸 𑀫𑀑𑀫𑀓𑀮
𑀢𑀚𑀫𑀲 𑀩𑀫𑀇 𑀙𑀚। 𑀳𑀫𑀭 𑀬𑀲 𑀫𑀢𑀓 𑀆 𑀮𑀬𑀭 𑀮𑀟𑀓 𑀮𑀓
𑀰𑁃, 𑀯𑀤 𑀅𑀧𑀭𑀧 𑀭𑀳𑀣 𑀫𑀔 𑀓𑀸𑀓𑁃 𑀮𑀦 𑀭। 𑀓𑀸𑀓𑁃 𑀓𑀸 𑀚𑁃𑀯𑀦 𑀙𑀝 𑀭𑀳𑀡𑀺
𑀩𑀬𑀢 𑀚𑀬𑁃𑀘𑀮 𑀕𑀮𑀳।

𑀳𑀫 𑀆𑀓𑀸𑀰𑀯𑀡𑁃𑀫 𑀓𑀯𑀢 𑀧𑀞 𑀓𑀭𑀏 𑀮𑀡𑀻 𑁜 𑀤𑀺 𑀮𑀺 𑀚𑁂𑀏 𑀮𑀕𑀮𑀭 𑀓
𑀩𑀫𑁃 𑁜𑁫𑁓𑁕 𑀫 𑀓𑀓𑀸 𑀓𑀸𑀭 𑀓𑀳𑀮𑀮𑀺 𑀆𑀓𑀸𑀰 𑀡𑁃𑀫 𑀫𑀣𑀮𑁃 𑀡𑀝𑀓𑀫
𑀟𑀕 𑀮𑀩𑀏 𑀮𑀕𑀮 𑀤 𑀢𑀢𑀓 𑀡𑁃𑀓 𑀚𑀓𑀸𑀺 𑀫𑀦 𑀲𑀕𑀮𑀺 𑀓𑀭𑀏
𑀮𑀕𑀮𑀳 𑀓𑀸 𑀓𑀇𑀏𑀓 𑀩𑁂𑀭 𑀏𑀓𑀭𑀕 𑀆 𑀬𑀮 𑀡 𑀤𑀳 𑀓𑀭𑀣𑀺। 𑀆𑀬-
𑀆𑀬 𑀚𑀟𑀦 𑀫𑀣𑀮𑁃 𑀡𑀝𑀓 𑀧𑀠𑀦𑀫 𑀫𑀘𑀧𑀭 𑀆𑀩𑀏 𑀮𑀕𑀮, 𑀢𑀟𑀦

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Sooraj R Barjatya (Maine Pyar Kiya) (1989) ...

Aditya Chopra (Dilwale Dulhania Le Jayenge) (1995) ...

Karan Johar (Kuch Kuch Hota hai) (1998) ...

Farhan Akhtar (Dil Chahta Hai) (2001) ...

Rajkumar Hirani (Munna Bhai MBBS) (2003) ...

Aamir Khan (Tare Zameen Par) (2007)

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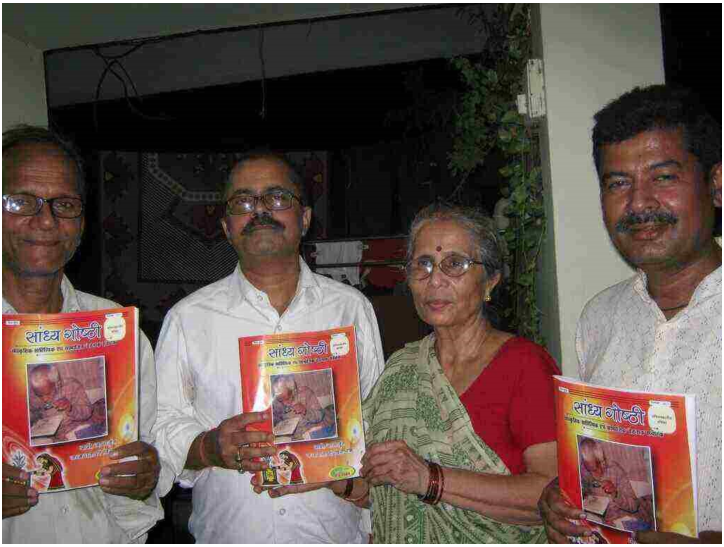
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𑀔𑀭𑀺𑀱𑀓 𑀚𑁂𑀦𑀕𑁃 𑀲𑀳𑀺 𑀆𑀕𑀼𑀏𑀫 𑀙𑀮। 𑀦𑀼𑀏𑀧 𑀑𑀭𑀪 𑀙𑁃𑀏 𑀚𑀇𑀫 𑀏𑀢𑀏-
𑀲𑀀 𑀕𑀫𑀓 𑀑𑀇 𑀉𑀭 𑀢𑀓 𑀲𑀢-𑀆𑀞𑀚 𑀓𑀚𑀇𑀭 𑀭𑀳 𑀙𑀮𑁃। 𑀆 𑀢𑀇𑀫
𑀔𑀭𑀺𑀱 𑀪𑀭 𑀩𑀭𑀲𑀢 𑀫𑀙 𑀫𑀭 𑀕𑀼𑀚𑀭 𑀓𑀭𑀺 𑀙𑀮। 𑀫𑀼𑀤𑀸 𑀆𑀩 𑀚𑀳𑀡 ◌𑀮
𑀩𑀦𑀮 𑀢𑀳𑀡 𑀔𑀭𑀺𑀱 𑀪𑀇𑀙𑀭 𑀪 𑀕𑀮 𑀅𑀙𑀺। 𑀩𑁂𑀘𑀭 𑀦𑁂 𑀑𑀢𑀓 𑀧𑀚𑁂𑀕𑀭 𑀅𑀙𑀺
𑀆 𑀦𑁂 𑀬𑀭𑀕𑀭। 𑀮 𑀤 𑀓 𑀖𑀘𑀕𑀪 𑀮𑀩 𑀅𑀩𑁂 𑀙𑀇। 𑀕𑀪-𑀳 ◌𑀓 𑀮𑀦𑁂𑀓
𑀳𑀲𑀩-𑀓𑀢𑀩 𑀲𑀥𑀭𑀡 𑀘𑀓𑀓 𑀳𑀲𑀩𑀲 𑀩𑀦𑁃𑀮 𑀦𑀳 𑀅𑀙𑁃...।
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𑀦𑀳 𑀢𑀀 '𑀬𑀇𑀘𑀦' 𑀩𑀡 𑀓 𑀓𑀡 𑀓𑀫 𑀦 𑀓-𑀡𑀓 𑀇𑀘𑀭 𑀑𑀧𑀭𑀏𑀮 𑀙𑁃...।
𑀢𑀀𑀏, 𑀘𑀬 𑀭𑀧𑀮𑁃। 𑀫𑀼𑀤𑀸 𑀢𑀇 𑀩𑁂𑀕 𑀫 𑀔𑀭𑀺𑀱𑀓 𑀫𑀩𑁂𑀇𑀮 𑀝𑀦𑀝𑀦𑀮,
𑀕𑁂𑀕𑀓 𑀓𑀮 𑀤𑀔 𑀔𑀭𑀺𑀱 𑀲𑀪 𑀩𑀢𑀓𑀀 𑀩𑁂𑀲𑀭 𑀩𑁂𑀚𑀮-
"𑀧𑀀 𑀕𑁂𑀕 𑀪𑀦𑀼?"
"𑀔𑀭𑀺𑀱, 𑀑𑀡 𑀢𑀀 𑀪𑀭 𑀩𑀭𑀲𑀢 𑀫𑀦 𑀓𑀏 𑀤𑀦 𑀙𑀘𑀦𑀼𑀧 𑀫𑀼𑀤𑀸 𑀓 𑀬𑀳𑀓𑀡
𑀚𑀇𑀓 𑀅𑀙𑁃, 𑀙𑁃 𑀙𑀧 𑀢𑀀 𑀘𑀮𑀧।"

𑀅𑀧𑀦 𑀫𑀢𑀼 editorial.staff.videha@gmail.com **𑀧 𑀧𑀞𑀉।**

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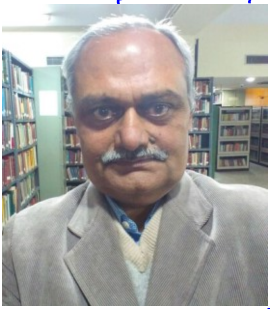
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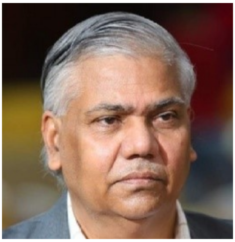
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𑀳𑀼 𑀕𑀢 𑀫, 𑀓𑀼 𑀕𑀢 𑀲 𑀓𑁂
𑀓𑀭𑀏 𑀮𑀕𑀲𑀳 𑀫𑀕𑀮 -𑀦𑁂 𑀤,
𑀅𑀩, 𑀦𑁂 𑀭𑀺 𑀕𑀦𑁂 𑀪𑀝 𑀰𑀺𑀭
𑀓𑀏𑀤𑀮𑀔 𑀳𑀼𑀯𑀭 -𑀧𑀭𑀺 𑀙𑀦𑁂 -𑀳𑀯 𑀤𑁇

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𑀆𑀏𑀲𑀳 𑀓𑀼, 𑀲𑀦 𑀚𑀦𑀼𑀫 𑀮,
𑀚𑀦𑀼𑀝 𑀮 𑀲𑀲, 𑀚𑀦𑀼𑀫 𑀮 𑀧𑀝 𑀭𑀺
𑀲' 𑀕𑀮𑀣 𑀬𑀦𑁂𑀦𑀼 𑀪𑀂 𑀤𑀼𑀦 𑀦𑀝 𑀮𑁇

𑀆𑀢 𑀣 𑀲 𑀓𑀦𑁂 𑀓 𑀝𑀢 𑀅𑀏𑀮,
𑀇 𑀅𑀯𑀰𑀓 𑀳𑀘𑀦𑁂,
𑀲 𑀚𑀦 𑀝𑀢 𑀬𑀫 𑀦 𑀓𑀭𑀣,
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